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# bead needs

[www.beadneeds.com.au](http://www.beadneeds.com.au)

Bead Needs have a wide variety of jewellery making supplies including beads, findings, stringing, watch faces, tools, books, kits and more!

Browse all products on-line and make the most of the fully secure online credit card facilities and user-friendly shopping cart.

Wholesale prices are listed online for those purchasing larger quantities.

Join the Bead Needs community...  
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BEADS  
FINDINGS  
STRINGING  
TOOLS  
BOOKS  
WATCH FACES  
KITS



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**MATERIALS**

Approx 20cm x 6mm gold  
ballchain chain  
70-80 x gold headpins  
5 x gold eyepins  
50-60 x 2mm round  
gold beads  
2 x gold jump rings  
5 x gold turtle charms

**BEADS**

5 x 6mm flat oval blue  
glass beads  
5 x 6mm turquoise  
mysteries beads  
5 x 6mm matte gold round  
glass beads/pearls  
5 x 12mm crystal/gold  
etched spiral glass coins  
20 x 6mm glasslike beads in  
shades of blue and turquoise  
35-40 mixed glass beads  
in shades of dark and light  
marine blues/greens

**TOOLS**

Cutters  
Chain (flat) nose pliers  
Round nose pliers

Length of finished piece:  
15 to 20 cm

**WIN**

this bracelet!

For details see our  
Beads Glorious Beads  
Competition on pages  
66 and 67.



"All six species of sea turtle found in Australian waters are threatened with extinction. What happens next is up to us," WWF-Australia. Robyn and Dawn from Memorable Hangups show us how to save our turtles.

**STEP ONE**

Cut the chain to a comfortable length, bearing in mind that the clasp will add about 2cm. Design note: The bead and chain units will be attached to both sides of the chain links.

**STEP TWO**

Thread the flat oval beads onto the eyepins and create a loop at the top using round nose pliers. Attach the turtle charms to one end of eyepin link and attach the other end to the chain, spacing evenly along the chain.

**STEP THREE**

Thread a small round gold bead, a mixed glass bead, then another gold bead onto a



headpin then trim headpin and using your round nose pliers make a plain loop. Repeat these steps until all mixed glass beads have been used.

**STEP FOUR**

Thread the matte gold beads/pearls, gold etched crystal spiral coins and fish beads onto headpins. Trim headpins and using your round nose pliers make plain loops.

**STEP FIVE**

Attach the beaded units from steps three and four to the chain, spacing evenly along the chain on both sides.

**STEP SIX**

Attach the remaining beads to the chain, using small gold beads as in step three if beads have large holes. Space colours/shapes evenly along the length of the bracelet.

**STEP SEVEN**

Attach the toggle clasp, using jump rings, and double check for size.

**Kit Price \$55**

If you purchase a kit for this bracelet, 10 per cent of the purchase price will be donated to the WORLD WILDLIFE FUND - AUSTRALIA to help save our turtles from extinction!

**Memorable Hangups**

Robyn White  
8A Dick Street, Wodonga Vic 3690  
Ph: 02 6024 5621  
Fax: 02 6056 6919  
E-mail: [jandrplumb@hotkey.net.au](mailto:jandrplumb@hotkey.net.au)

Save the  
Turtles



**MATERIALS**

35cm Thick Chain  
 8 x 4mm jump rings  
 16 x 6mm jump rings  
 1 x 14mm jump ring  
 10 x 20mm jump rings  
 2 x 38mm eye pins  
 16 x 22mm head pins  
 8 x 63mm head pins  
 1 x toggle clasp

**BEADS**

8 x 10mm faceted round glass beads  
 8 x 13mm faceted oval glass beads  
 10 x warped diamond glass beads  
 20 x small metal bead caps  
 8 x metal coins

**TOOLS**

Cutters  
 Round nose pliers  
 Flat nose pliers

Length of finished piece:  
 45cm

**WIN****this necklace!**

For details see our  
 Beads Glorious Beads  
 Competition on pages  
 66 and 67.

*Rating*  
 ★ ★ ★ ★

## Coins of Rome necklace – a work of art with coin and amber coloured glass designed by Bizzar Beads

**STEP ONE**

Start by threading each of your round faceted beads and the faceted oval beads onto the 22mm head pins. Cut off any excess wire using your cutters leaving 1cm of pin to work with. Create a loop at the top of each bead using your round nose pliers. Open each loop you have just created using your pliers for later. **Design Note:** Use your flat nose pliers so you don't mark the wire when opening up the loops.

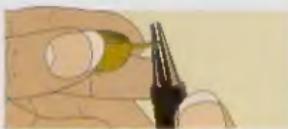


Diagram 1

**STEP TWO**

Thread a bead cap onto a 63mm head pin upside-down so the bead cap will cup the bead. Thread on a warped diamond bead and another bead cap so that this cups the bead on top. Create a loop at the top using your round nose pliers. Repeat this process until you have made eight of the warped diamond beads. Using the 38mm eye pins repeat this same process with the remaining two warped diamond beads.



Diagram 2

**STEP THREE**

Cut your chain into the following lengths:  
 2 x 10.5cm lengths for the sides of the necklace;  
 2 x 5cm lengths for the back of the necklace;  
 1 x 4cm length for the front drop.



Diagram 3

Open the 14mm jump ring and thread on the 4cm length of chain, followed by the two 11cm lengths of chain. Then close the jump ring.



Diagram 4

**STEP FOUR**

Open a 6mm jump ring and thread on one side of the 10.5cm length of chain, followed by a 20mm jump ring, then close the 6mm jump ring.

Repeat this process using 6mm jump rings to attach the following components in this order:

Opposite side of the 20mm jump ring to a warped diamond bead eye pin link.

Opposite side of the warped diamond bead eye pin link to another 20mm jump ring.

Opposite side of the 20mm jump ring to one 5cm piece of chain.

One side the toggle clasp to the remaining end of chain.

Repeat this above process for the other side of the necklace.



Diagram 5

**STEP FIVE**

Base for your necklace is complete. Now attach the beads by starting with a coin to the bottom chain drop using a 4mm jump ring. Attach the round faceted bead into the

# *Coins of Rome*





## KITS

Kits are available for \$45.00 plus postage.  
Beads can vary from the original but will still be perfectly suited.

chain on the left side above the coin and close the loop.  
Attach the warped diamond bead in the same process but on the opposite side of the chain from the last bead.  
Now attach the beads on opposite side of each other in this order.  
Faceted oval bead  
Round faceted bead  
Warped diamond bead  
Faceted oval bead  
Coin

*Tip: When attaching the coins ensure that the design is facing outwards.*

### STEP SIX

Attach the beads into one side of chain on the bottom side.

Start with the first chain loop in the following order:  
Round faceted bead  
Warped diamond bead  
Faceted oval bead  
Leave a space  
Coin using a 4mm jump ring  
Leave a space  
20mm jump ring using a 6mm jump ring



Diagram 6

Starting at the next chain loop repeat this group of beads another two times. You should end up using all of the chain on one side. Repeat this process for the other side to complete your necklace.



Diagram 7

### DESIGNER'S NOTE

When attaching the beads to the chain ensure that the chain is not twisted and that they all sit on the bottom side.

### FINDINGS COLOURS

Available in Gold, Silver, Rhodium, Black, Bronze and Antique.

Please specify colour of beads and findings when ordering.

**Bizzarr Beads**

Phone 03 9645 9458

[www.bizzarrbeads.com.au](http://www.bizzarrbeads.com.au)

**MATERIALS**

1 x pair Sterling Silver French Hooks

1 x pair Sterling Silver earring components

16 x 1" hammered dangle Sterling Silver Head Pins

2 x 1" Sterling Silver Flat End Head Pins

**BEADS**

18 x 3mm Swarovski Crystal #5301 Bicones

18 x 4mm Swarovski Crystal #5301 Bicones

**TOOLS**

Chain Nose Pliers

Round Nose Pliers

Side Cutters

Components make up so quickly and have the elegance of a high priced jewellery design. Designed by Second SIn.

**DESIGNER'S NOTE**

We have used 3mm bicones in this example but you could also use 2.5mm Sterling Silver rounds as pictured in the Light Siam earrings.

**STEP 1**

Attach French Hook to an earring component.

**STEP 2**

Onto a flat end 1" head pin, thread 1 x 4mm bicone bead and 1 x 3mm bicone bead. Cut off approximately 5mm excess with your side cutters. Form a loop with your round nose pliers and attach to top inside loop of component. Please see our basic section on loop turning.

**STEP 3**

Thread a 4mm bicone bead and a 3mm bicone bead onto a 1" hammered dangle head pin. Form a loop with your round nose pliers and attach to the end loop of the earring component. Repeat eight times, making sure to leave a one loop gap between each head pin when attaching to component.

**STEP 4**

Repeat steps 1 to 3 for the second earring.

**Second Sin**

[sales@secondsin.com](mailto:sales@secondsin.com)

[www.secondsin.com](http://www.secondsin.com)

**WIN**

these earrings!

For details see our

Beads Glorious Beads

Competition on pages

66 and 67.



*Rating*  
● ● ● ● ●

# Sivavalli Carvings



## NECKLACE MATERIALS

1 x Large Lampwork Seahorse  
1 x 'S' hook clasp  
2 x 6mm jump rings  
2 x 2x2mm crimp  
2 x 4mm bead covers  
1 x 48cm Beadalon  
21 strand 0.2  
1 x 42cm Beadalon  
21 strand 0.2

## BEADS

50 x 4mm Swarovski Bicone  
- Sapphire  
50 x 4mm Swarovski Bicone  
- Emerald

## TOOLS

Flat nose Pliers  
Round nose Pliers  
Length of finished piece  
45.50cm

## EARRINGS

MATERIALS  
1 pr 1" hoop earwires  
4 x twisted crimp

## PAIRS

2 small Lampwork Seahorses  
4 x 4mm Swarovski Bicone  
- Sapphire  
4 x 4mm Swarovski Bicone  
- Emerald

Those can't a most mythical creatures of the sea can float around you in this design by Beach Beads

## NECKLACE

### STEP ONE

Attach one jump ring to the 'S' hook end gently squash with round nose pliers the 'S' hook end so it sits on the jump ring securely and won't pull off.

Thread one crimp on a both pieces of wire. Keeping the wire lengths even, wrap wire crimp around the wire and pull tight. hook and back through the crimp and squash firmly. Turn 90 degrees and secure your two bead cover over the crimp and gently nose

### STEP TWO

Begin threading on beads through both pieces of wire in the following order: 4 x Swarovski Sapphire, 3 x Swarovski Emerald, continue in this order a total of seven times, 21 beads should be attached. Thread on another two Emeralds then split wires into two. On the longer piece of your two wires thread on three Emeralds, Seahorse pendant, and add another three Emeralds. Thread this piece back through the crimp and back through the two pieces of wire already threaded. Tug at it. Pull this piece of wire tight, it will now form a circle. Continue to thread beads, 2x Emerald first and 4 x Sapphire, 3 x Emerald as in the beginning of this step. In all 21 beads have been used. Design Note: Once your circle

has been formed, make sure that a tight hair is knotted while bending to prevent circle from becoming loose.

Thread on final crimp and jump ring before bending wire back through the crimp and

repeat the above steps until you have threaded back through the beads, a total final length of 45.50cm.

## EARRINGS

Using your pliers bend down the kink in the ear wire so that your beads can be threaded on

### STEP TWO

Thread on in the following order 1 x crimp, 1 x Sapphire bicone, 1 x Emerald bicone, 1 x Seahorse and then repeat in reverse order: Emerald, Sapphire, crimp.

### STEP THREE

Thread on the ear wire and gently bend down the crimp, bend wire back up. Repeat until you have secured the wire in the ear. Notes: The crimp is used to stop the beads swinging on the ear wire and only require gentle force when crimping down.

Total Value \$175.00

As each Seahorse is handmade and unique we do not sell these in kit form; however all parts can be purchased individually

Large Seahorse \$69.95

Small Seahorse pairs \$54.95

Beach Beads

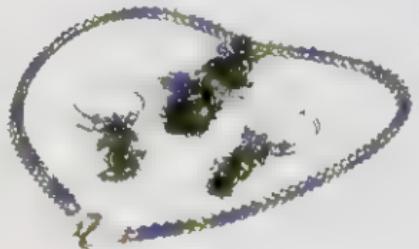
Shop 2/120 Wagonga Street

Narooma NSW

Stock Enquiries: 02 9748 8091

[www.beachbeads.com.au](http://www.beachbeads.com.au)

WIN



# Shimmering Seahorse Set



**MATERIALS**  
**EVERDAY**  
**WEAR**  
**WATCHBAND**  
 2 x 8mm ring bolt clasp  
 1 x 40cm Stretch Magic Cord  
 0.5mm clear (SMC)  
 10 x 4x5mm silver metal  
 spacers (MSS) hole needs to  
 be large enough for ring of  
 ring bolt to disappear inside

**BEADS**  
 2 x 6mm Czech Repolished  
 rounds black beads (FPR)  
 3 x 8mm Czech Repolished  
 rounds black beads (FPR)  
 4 x 16x11mm Berolais (FO)

**MATERIALS**  
**CASUAL/FANCY**  
**WATCHBAND**  
 1 x Watch Face  
 1 x 30cm length of nickel  
 plating wire (link size  
 4x7 mm)  
 1 x 8mm Stretch Magic Cord  
 0.7mm  
 8 x 6x4mm oval jump rings  
 nickel  
 2 x 5mm split rings nickel  
 2 x 3mm nickel petal  
 clasps  
 35 x nickel headpins  
 6 x nickel eye pins

*Ratina*

Your day is full of change, so why shouldn't your accessories also be able to change throughout the day? An interchangeable watchband design by Terrena's Treasures

#### DESIGNER'S NOTE

This design requires the use of a 4x7mm  
 or 6x4mm oval jump rings on  
 one side and 5mm split rings on  
 the other side.

#### EVERDAY WEAR WATCHBAND STEP ONE

Sequence: MSS 6mm FPR MSS, FO, MSS,  
 10mm FPR, MSS, FO, MSS, 10mm FPR, MSS,  
 FO, MSS, 10mm FPR MSS, FO, MSS, 6mm  
 FPR, MSS

#### STEP TWO

Close any open loops on the back of the ring  
 bolt clasp head pins or the SMC.  
 Thread the tail back down through the beads  
 and the ring bolt clasp.  
 Repeat this step again with opposite side so



Diagram 1

Make sure that the eye pins are not  
 too long but the clasp goes on easily. The  
 spacers (MSS) ensure that the  
 beads are large enough to fit on  
 the ring bolt clasp. Beads are  
 added to the ring bolt clasp  
 and ends when you like.

#### CASUAL/FANCY WATCHBAND STEP ONE

1 x 30cm length of nickel  
 plating wire (link size  
 4x7 mm)  
 Thread up headpins into 35 beaded  
 units. Example: 1 x seed bead, 1 x red tail  
 x seed bead, repeat until you have  
 the tail end tied up in the back.

the eye pins and then add beads to the pin.  
 Diagram 2 shows the 35 beaded units in its pattern. These make up  
 all the headpin/eye pin units (not turned yet),  
 and the 35 beaded units are the  
 same length.

#### STEP TWO

Add 1 x oval jump ring to each end of your  
 chain. Lay chain across work area, place  
 units with eye pins facing up onto the chain in a mixed pattern. Be aware  
 of positioning colors and size evenly along  
 the chain. This is a great opportunity to move  
 them around to get the best look.

#### STEP THREE

For two wire ends and the remaining  
 ends to be closed by using the wrapped  
 loop technique.



Diagram 2

#### STEP FOUR

Once all the units are beaded onto the  
 chain, take the SMC 0.7mm and weave  
 in and out of every third unit. Be sure  
 to end the wire on the back of the  
 ring bolt clasp. Diagram 3



Diagram 3

Slightly gather as weaving through, do not  
 pull too tight or the wire will break.



Work Rest  
and Play



# Let's Czech out the beading scene

WITH BEADING CONTINUING ITS STEEP VERTICAL ASCENT OF POPULARITY IN ASTRAL A DJURING THE LAST COUPLE OF YEARS, TULLY JAMES THOUGHT IT ONLY FITTING TO POINT THE SPOTLIGHT AT ONE OF THE CRAFT'S MAJOR COMPONENTS: CZECHOSLOVAKIAN GLASS BEADS



ONE OF THE FIRST THINGS you notice about Czechoslovakian glass - other than it's known by devotees simply as Czech glass - is the name. In fact, I'm the only person who's wondered if it actually comes from Czechoslovakia, or if it might not be a fancy name given to a fancy type of glass.

I began to look into it, and that Czech glass does indeed come from Czechoslovakia and has been coming so for thousands of years, with the first glass works established in a little place called Mscin, near the border in the Jizera Mountains, way back in early 1548.

During the next 400 years, factories were to see the beginning of something big. Glass beads and fashion jewellery.

Glass and fashion jewellery from the region has been exported since early 1800 to faraway places like Philadelphia (even now, centuries later, this connection is still thriving - according to a 2002 Czech Trade Focus, the third top export to the US, between January and July, was glassware on 3 glass beads).

A pair of brothers from the neighbouring town of Turnov soon discovered the secret of glass blend, which was used in the manufacture of the first costume beads (however it wasn't until the early 1800s





zibner. In the first decade, jewels from glass stones and beads began to be made (a process of casting developed) and in the 1700s another couple of entrepreneurs, among none other than the Glass King himself, Josef Rieder, also made their way to Jablonec and would become founders of a famous house of glassmakers.

By the late 1800s, the training of some of the nation's jewelry experts of the day was done in a new, four-year apprenticeship in Jablonec. The first glass bracelets (bangles) would start to be exported to and a century later, in the early 1900s, most pieces of Czech glass were marked on the top or bottom by a thin arched etching or ring or were labeled with small stamped and name plates. The quality of work was of importance. However, it was of great importance that the pieces were marked. The Czechoslovakia glass, if later destroyed, after decades, was saying 'Bohemian Glass' or 'Czechoslovakia'.

During the following 100 years, the area prospered. Exportation expanded significantly, encompassing Eastern countries like China, Japan, a second famous art school founded, new State companies were founded, such as Preciosa, not to mention the new company Jablonec, which founded upon the post-war needs of a demand for fashion jewelry and glass. It was a time of need.

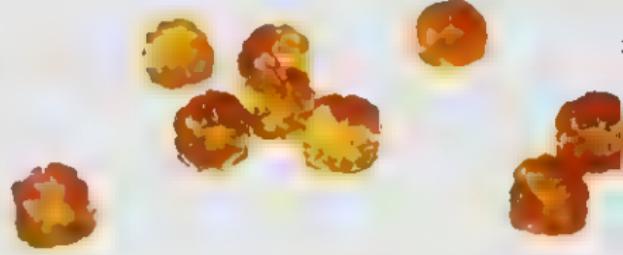
Only last year saw five of the big Czech glass companies (Jablonec, Preciosa, Bohemia Group, and others) become the megamerge Jablonex Group (jablonexgroup.com) which today has 1,200 glass factories, as very modern hopes

of further developing the unique tradition of glass and fasten jewellery production in the Jablonec region, offer unique products for competitive prices and last but not least, becoming the most important worldwide supplier of luxury glass semi-products and fashion jewellery according to their mission statement.

Crystal beads by the famous Czech company Preciosa ([www.preciosa.com](http://www.preciosa.com)) are characterised by a variety of shapes and colours, by their simplicity, purity, glitter, rainbow dispersion, light, hardness and resistance. They are endowed with a unique charm and magic. The unique materials they are made of and their creator's personality make them unmistakable. In the fashions and artificial components, they have a genuine crystal value, as quoted on the popular website which will soon give on-line access to early edge customers worldwide.

As an interesting aside, one would naturally assume that all Czech beads are made in Czechoslovakia, as such, you are bit strangely enough some are now being made in Asia from imported Czech glass.

The third top export to the US, between January and July, was glassware and glass beads





There are already well over a thousand different shapes and styles in Czech glass and new ones are constantly coming out

What is the secret to the success of Czech glass? Well, first of all, the Czech Republic is a global marketplace that has been going strong for thousands of years, and, you guessed it, Australia is no exception.

One of the main reasons for our love of Czech glass seems to be the sheer versatility of the beads. They can be used for so many different projects.

There are already well over a thousand different shapes and styles in Czech glass and new ones are constantly coming out.

Faceted beads are the most popular and are then put through a machine which puts the facets on. Once the facets are on the beads, they go through a very hot oven to give them the lovely sparkle. Beaded glass beads are also available.

Seed beads are another great staple bead, as many a beader will know. Czech glass beads come in a variety of shape and size and that's what a lot of beaders appreciate. You don't have to spend hour upon hour picking through piles while making a project to find the best beads.

Another popular way of creating the fabulous forms of Czech beads in Australia is the 3000-year-old tradition where the beads are manually shaped and then passed down through the generations of bead makers, meaning they are 'one of a kind'. The way he beads are made is taken in the way he beads are made. The second step is pressed beads, which are made one at a time. They are pressed into moulds to get the desired shape, then put through a tumbler for a second time to make them nice and smooth. This gives an overall consistency to the quality of beads being exported.

When pondering the question 'What type of work do beaders use Czech glass for?', I soon found I should instead be asking, 'What type of work don't beaders use Czech glass for?'

The website [www.czechbeads.com](http://www.czechbeads.com) features a beader, Linda Silverman, for example, who says 'She works with beautiful quality materials' her first move on going to the Czech Republic. Bohemian seeds she uses in a large variety of her pieces, she says. The size goes from 3mm to 12mm, and the pieces with the gentle antiqued patina of time and the seductive aroma of period costume jewelery history'.

Lily Dickson, a lampwork artist from Melbourne, imports a massive three to four tonnes of glass each year (I double checked this figure), a decent proportion of which is Czech glass in the form of rods, for use in her exquisite beaded originals. 'It comes in the most brilliant colours. Mind-blowing, really', she says. 'The Czech glass is highly regarded by lampwork artists, as other countries, such as Italy, seem to have trouble producing the prismatic pinks and purples. Lily says a great combination can easily be achieved by buying a stunning focal bead, such as a lampwork Czech glass ring, at the purchasing company, or by





in the Czech Republic. Her beads are made from machine-cut crystals or Swarovski to create a simple, clean design. The beads are available in Australia through the website [www.zivibeads.com](http://www.zivibeads.com). All beads are made in a variety of sizes, from small to large, and are available in pendants, bracelets, and beads. Prices range from \$10 to \$100. Czech beads are available in most Australian bead stores as well as online bead stores. There are hundreds of Australian websites

with simply divine offerings, and when he searched it, he found 500 different websites that sell them. The total exceeds the 3,000 mark.

Zivibeads' website can be found at [www.zivibeads.com](http://www.zivibeads.com). It is a great website with a variety of Czech beads and a search bar that allows you to search by color. Zivibeads' website also has a lot of information on Czech beads, so if you have any questions, go and check it out.

*Ace Leadlight Studios, Frankston Door Centre, Glasscraft Australia, Leadlights Direct, The Leadlight Station and Woodend Floral-*



**United Glass Studios** - [www.unitedglass.com.au](http://www.unitedglass.com.au)  
Spectacular glass for spectacular glass art!!!

## MATERIALS

- 6 x sterling silver tubes
- 2 x sterling silver reducers
- 3 to 1
- 24 x sterling silver headpins
- 1 x fine silver floral cone
- 1 x 30cm length of sterling silver chain
- 1 x sterling silver toggle
- 1 x 20cm length of sterling silver 24ga wire
- 2 x sterling silver cones
- 6 x crimp
- 3 x 65cm Tigertail

## BEADS

- 1 x 6mm amethyst faceted rounds
- 4 x 6mm amethyst faceted rounds
- 34 x 8mm amethyst faceted rounds
- 2 x 8mm amethyst smooth rounds

## TOOLS

- Round nose pliers
- Bent nose or long nose pliers
- Side cutters
- Length of finished piece.  
60cm plus 6cm feature tassel

'Purple' because of its unique position in the spectrum, the gemstone amethyst always conveys its own regal sophistication

## DESIGNER'S NOTE

I recommend wrapped loops for all the 60cm of this necklace for security, particularly the ones attaching the toggle. Simple loops can be used instead, but the piece will not be as strong.

## STEP ONE

Make an eye pin from the wire before closing the loop around the last link of the chain onto it.

## STEP TWO

Using the headpins, attach 4 x 4mm faceted rounds to each link in the chain, one on each side and end with a single one on the link closest to the eye pin, if placed. The single bead will face the front.

## STEP THREE

Place floral cone on the eye pin and position it so the single bead on the top is facing the front and do a loop at the top making sure that the front of the loop points the same way that the top bead does so that the odd wire is at the back way.

## STEP FOUR

Thread onto the centre of a piece of Tigertail six long silver tubes with 4mm faceted rounds in between and on the ends. Put a reducer on each end, using the inner tube and seal with bead stoppers or something similar.

## STEP FIVE

Thread 44 x 4mm faceted rounds onto the centre of another piece of Tigertail and thread the ends through the middle hole of the reducers.

## STEP SIX

String one headpin for each headpin with 4 x 8mm faceted rounds, 4 x 6mm faceted rounds and 2 x 4mm faceted rounds and close the loops.

## STEP SEVEN

Using the last piece of Tigertail, place the floral cone in the centre and put a 4mm round, 3 6mm round and another 4mm round on either side of it. Thread on the beads on the headpins, largest to smallest with the three beads between each one. After the last 4mm round on headpins, thread the 4mm, 6mm and 4mm beads, then put 7 x 4mm faceted rounds on. Thread the ends through the last hole in the reducers.

## STEP EIGHT

At this point attach bead stoppers and hold the two ends of the strands together and take care all the beads are in place with no mistakes.

## STEP NINE

Thread half of the 8mm faceted rounds onto the three strands of Tigertail on each side.

*Rating*  
• • •



Violet and  
Purple





## WIN

### this necklace!

For details see over.

Beads Glorious Beads

Competition on pages

66 and 67

end on the end of each put one 8mm smooth round. Slide a crimp onto each strand.

### STEP TEN

Make two eye pins using the rest of the wire wrap and loops for security. On each side thread two strands of 1mm glass through the eye pins, back through the crimp and the last three or four beads and pull fairly tightly. For the last strand thread back through the crimp and the single smooth round on the top; three strands will not fit in faceted rounds.

### STEP ELEVEN

Before crimping, make sure that all the strands are sitting correctly and evenly, then crimp.

### STEP TWELVE

Place a silver cone on each of the eye pins and attach to the toggle before completing the final loop.

Cost of kits, \$79 plus postage.

Cosmic Beads

[www.cosmicbeads.com.au](http://www.cosmicbeads.com.au)

[jo@cosmicbeads.com.au](mailto:jo@cosmicbeads.com.au)



# Kymisha Enterprises



# PROJECT

**MATERIALS**  
12 14mm toggle  
3 x 60cm lengths Softflex  
clear 0.14  
2 x large crimp  
2 x 11mm metal cone  
bead caps

**BEADS**  
2 x 12-14mm feature  
metal beads

22 x 7mm metal spacers  
4 x 6mm black stone  
round beads  
19 x 4mm Swarovski  
Bicone jets  
8 x 6mm Swarovski  
Bicone Jets  
2 x 8mm Swarovski  
Bicone Jets  
11 x 16mm Barrier Red Coral

2 x 15-6mm Nugget  
Red Coral  
450 (approximately) small  
chips Red Coral

**TOOLS**  
Cutters  
Flat nose pliers

Length of finished piece: 50cm



The beauty of red and black together. This shining necklace is designed by Michelle Whittaker of Beadworx is perfect for summer outings.

## DESIGNER'S NOTE

I have used beads used or the sample shown you can choose any style - you can shape as an alternative. Please make note that sizes of chips will vary and you may need less depending on your choice. I have used very small spiky coral chips.

## STEP ONE

Thread large crimp over the three strands of soft flex wire. Thread one end of toggle, then thread all three wires back through the crimp and secure.

## STEP TWO

Thread head cap, cone and 8mm crystal onto a three strands.

## STEP THREE

Strand 1 Thread approx. 1 coral chips, metal spacer, coral bar, and another metal spacer, then thread 1 coral chips and 5 16mm nugget.

## STEP FOUR

Strand 2 Thread approx. 3 chips, 6mm black bar and another 13 chips. Tip: or may need to vary the quantity of chips depending on size used. Now thread through the 16mm coral nugget from Strand 1. You should have two strands now threaded and exiting the last coral nugget bead.

## STEP FIVE

Strand 3 Thread 6-7 chips, 4mm crystal, 6-7 chips, then thread through the 6mm round bead on Strand 2. Add another 6-7 chips, 4mm crystal, 6-7 chips, then thread through the coral nugget so all three strands of wire are now exiting the nugget. Diagram 1.

## STEP SIX

Repeat steps 3, 4 and 5 but replacing the end bead coral nugget from step 3 with a 14mm feature metal bead.

## STEP SEVEN

Centre Feature: thread as follows. Centre Strand 1: 6mm crystal, spacer, coral bar, spacer and repeat until you have threaded seven coral bar, bead, then threaded end with 6mm crystal. The sample shown is 13cm in length this will depend on your beads chosen.

## STEP EIGHT

Centre Strand 2: Thread eight chips, 4mm crystal, and repeat until approximately 1cm long, making the two end sections 2cm shorter.

## STEP NINE

Centre Strand 3: Thread 6 chips, 4mm crystal, repeat until approximately 1cm long, or the same length as strand 2.

## STEP TEN

Twist strand 2 and strand 3 together in a fairly firm twist so as the twist will not come out of shape.

## STEP ELEVEN

To build a three strands of wire totaling 11mm feature metal beads.

## STEP TWELVE

Repeat steps 3, 4 and 5 but replacing the end bead coral nugget from Step 3 with an 8mm crystal. Add bead cap, wire.

## STEP THIRTEEN

Thread large crimp over the three strands of soft flex wire. Thread one end of toggle, then thread all three wires back through the crimp and secure crimp.

## Beadworx

Shop 19 Harbour Town Shopping Centre  
Corner Gold Coast Highway and Oxley Drive  
Phone 07 5563 7544  
beadworx@bigpond.net.au

Paradise  
Original  
Necklace

# SMArt Creations



**AFTER BEING INVOLVED** in the bridal industry for 15 years, Serena decided to try her hand at making her own after only two years. Last year she entered the Jewellery category in the Brisbane Export Awards. It was the first year competing and she was placed in the top 10, while in her second year competing in 2007 she was awarded first place. This name, 'SMArt', says it all.

SERENA ALTEA WAS INSPIRED TO MAKE A NICHE FOR HERSELF IN THE JEWELLERY SCENE BY A BRIDE'S COMPLAINT ABOUT THE LACK OF CUSTOM MADE AND AFFORDABLE TIaras. SINCE THEN, SERENA HAS CREATED A HUGE RANGE OF TIaras AND ACCESSORIES CATERING FOR EVEN THE PICKIEST BRIDES. SHE CHATS WITH SARAH EZZY DCKSON

Her 10 beautiful looking words for a living. She has since created many different items using the gemstone in complex ways and designs. She sells them on her website [www.smartcreations.com.au](http://www.smartcreations.com.au).

Her company SMArt Creations which is based in Brisbane was originally created to cover her time and make part-time work. While Serena's experience is varied, the name stayed the



0.6 0.6 0.6 0.6 0.6

Second, inspirations don't stop there however she also draws from her own earlier period (in the year that she was 16) when she wrote

"key to  
sudden success  
something  
grounding  
about creating  
something  
from scratch'



Serena sources a lot of her materials from here in Australia and especially from local suppliers.

While her most popular pieces are her wire worked crystal crown and tiara she also makes brooches, necklaces and earrings. Serena says she decided to branch out into jewellery making when the demand for

her wire worked crystal chandelier-style necklace increased. "I had a client who wanted a necklace with a large central crystal and a chain of smaller crystals hanging down. I used Swarovski and Czech crystals to create this piece. Her favorite style of earring is the chandelier, which typically has crystals and bugle beads hanging from an intricately

designed wire frame. Another piece of work that is in Serena's mind is a pink and yellow wire worked Swarovski crystal necklace. "The pink and yellow crystals were a particular challenge for her wedding was a particular challenge as I hadn't done a necklace of that intricacy before and I was ecstatic at how it turned out."

Her daughter Sofia's love for anything bright and colourful has inspired Serena to come up with new, more playful designs for her earrings

possibly in the form of flowers, butterflies and unique, and using this technique she has made several types of hair decoration for various hairdressing competitions that she has also entered in the past.

Serena admits she has received some extravagant requests. She recalls one particular client who had asked her to create an exact replica of a US Beauty Queen crown but didn't want to spend over \$50 on it. "I politely told her that the

minimum price would be \$100.00."

Funnily enough, I never heard back from her."

Here is the part where... "Serena

wants to attempt to make "my" sources of inspiration is a book called 'Tiara' by Diana Scarisbrick which was a book I had to order specially after finding it was sold only overseas. There is a horn in there created in 1931 by Cartier as a stock piece, simply called the 'Egyptian Style Tiara'. It was bought by the Aga Khan for his then wife. It's a blend of styles from both of my favourite periods in history - Art Deco and Ancient Egyptian."

When she is researching design ideas for pieces from specific periods, Serena turns to her mum. "I'm lucky that my mum has a huge book collection and is mad about history. Like

the Roaring Twenties."

Serena points out that her jewellery designs can be made to order, "I can make anything to the client's specifications or can come up with a design to match an outfit you have for a special occasion. Her jewellery is quite popular amongst her regulars, and she says, "I have a core of regular customers who not only buy for themselves, but buy for birthday and Christmas gifts as well."

Over the last few years, she says, the jewellery scene she has seen a big change.

She also says that beading has become just as we know as knitting or crochet. When she first began working with beads there were only a few specialist bead stores in Brisbane, "but now they are in almost every major shopping centre in the city." Beads are also becoming enormous." Serena also sources a lot of her materials from here in Australia and especially from local suppliers. "Local suppliers such as





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A photograph of a chandelier with glowing, spherical light fixtures hanging from a dark, ornate wall. The wall features a repeating pattern of stylized, swirling floral or leaf motifs in a dark color, possibly black or dark brown. The chandelier is composed of several vertical chains, each ending in a glowing sphere. The spheres are of varying sizes and colors, including yellow, white, and a pale green. The overall lighting is warm and focused on the glowing spheres.

Pearls of  
Persia



## EARRINGS

### MATERIALS

1 pr Earring Hooks

2 x 5 hole End Bars, painted

4 x Bead Caps, painted

4 x 4mm Flower Spacers

8 x 3mm Jump Rings

6 x Head Pins, thin

6 x Eye Pins, thin

65cm line Open Link Chain  
5 links per 1cm

### BEADS

2 x 12mm Coin Pearls

6 x 6mm fresh water pearls, beige

4 x 3mm fresh water pearls, white

6 x 4mm Jump Ring, slip on other end two

bracelets, then close the jump Ring

drops 1 and 5) put four Beige Pearls on Head Pins, trim to 8mm and make a loop. On each one, raise loop sideways, place a 2mm flower spacer and turn in close. *See diagram*

Drops 2 and 4. Cut 20 pieces of Chain 2cm long for tassels. Lift loop on an Eye Pin and place the end link of five pieces of Chain in loop and close loop. Repeat three times for four tassels. Thread the Eye Pin through a Bead Cap, trim stem to 8mm and make a loop.

Cut four pieces of Chain 1.5cm, then fit

Chain and close the loop

Centre drops. Thread two small White Pearls, one Flower Spacer and one Beige Pearl on

an Eye Pin. Trim to 8mm and make a loop. Cut two pieces of Chain, 2.5cm long. Add one

end of 2.5cm Chain and closing the loop

### STEP FIVE

Place one Flower Spacer and one Coin Pearl onto a Head Pin, trim and make loop. Then, lifting loop sideways, slip on loose end of chain and close loop. Repeat in other centre drop.

### STEP SIX

Attach Earring Hooks. Using a loop of 8cm chain, drop and slip through centre link of Bar End

### STEP SEVEN

Attach drops 1, 2, 4 and 5 by using a 3mm jump Ring. Open sideways using two pairs of Pliers, slip on Chain end link and apply to loops on Bar End as diagram. Repeat for other Earring.

**The Bead Co of Victoria**

336 Smith Street

Collingwood Vic

Phone 03 9419 0636

[www.beadcavc.com.au](http://www.beadcavc.com.au)

## MATERIALS

Nymo thread string

1 circular brooch back with  
stainless steel disk

## BEADS

5 gms. Delica DBR #60

11 x 6mm Czech fire  
polished crystal cube

10 x 4mm Czech fire  
polished crystal cube

8 x 4mm Czech fire polished  
crystal cube

## TOOLS

Beading needle

Scissors

An adapted design by Christina Putter or Maria George Pty Ltd

### STEP ONE

An anchor bead of a different colour is used  
to relocate starting point and to help regulate  
thread tension in the beginning stages

### STEP TWO

Using a length of Nymo thread  
approximately 60cm long, fasten an anchor  
bead. String eight Delica beads and go back  
through them to form a circle and pull it  
tight. Go back through two or three times to  
strengthen the circle. See diagram 1



Diagram 1

### STEP THREE

Thread on 1 x Delica, then go through one  
and thread 1 x Delica, continue round the  
circle, so that between each Delica there is  
one 6mm crystal cube. See diagram 2



Diagram 2

### STEP FOUR

Go through a top Delica and add 1 x 6mm  
crystal of the first colour and 1 Delica and go  
back through the crystal, so that the Delica  
holds the crystal in place and continue  
through the original Delica. Continue around  
the circle adding a 6mm crystal and a

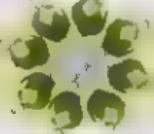


Diagram 3

Delica on each of the eight raised Delicas  
See diagram 3

### STEP FIVE

Work up to a Delica on a crystal and add 1  
x 6mm crystal of the first colour and one Delica. Go through the next  
Delica and continue around the circle. See  
diagram 4



Diagram 4

### STEP SIX

Work up to a Delica and add 7 x Delicas.  
Continue around the circle. The seven Delicas  
will form a half circle around each crystal  
See diagram 5



Diagram 5

### STEP SEVEN

Work through to the fourth bead in the seven  
Delicas, it will be the centre bead. Add 3 x  
Delicas, 1 x 4mm crystal of the first colour  
and 3 x Delicas. Go to the centre bead of the  
next seven and repeat. Continue around the  
circle. See diagram 6



Diagram 6



Ornate  
Medallion  
Brooch



To string the wire, we will add a knot at the end of the last row, two or three times. Then take your wire back to the top of the entire row, knot and cut the thread.

#### STEP EIGHT

##### Small medallion

Begin by adding a new piece of thread, string a 6mm crystal and 8 x Delicas. Go back through the crystal and thread another 8 x Delicas, going back through the crystal again. This will create a circle of 6 x Delicas around the crystal. Strengthen the circle by tightening the thread and going through the beads two or three times again. See diagram.



Diagram 7

#### STEP NINE

Bring the thread through a Delica and add 3 x Delicas, take thread through two beads and add some pearls to add another Delica. Continue around the ring. This will form a circle pattern of 8 x top Delicas. See diagram 8.



Diagram 8

#### STEP TEN

Thread through a top Delica, add 3 x Delicas and go to the next top bead and add three pearls around the same. See diagram 9.



Diagram 9

#### STEP ELEVEN

Work up to the central bead of a new segment, second bead of three and add 3 x Delicas + 4mm crystal of the first chain and 3 x Delicas and go through the last central bead. Continue



Diagram 10

secure the wire. See diagram 10. Strengthen the wire by taking the thread around two or three times.

#### STEP TWELVE

Take the thread around to the bottom of the medallion and add the embellishment, drop. Bring the wire back to the Delicas and add another 8 x Delicas, then add a 6mm crystal and bring the wire back to the side of the crystal and work back to the centre of the seven thread. Extend the drop beads, see Diagram 10 and weave back through to the wire of the medallion.

#### STEP THIRTEEN

To on the wire. Take the wire back through the top of the small medallion taking the thread up to the top crystal. Add seven Delicas as ant the wire to the bottom forming a second small medallion. Work through the thread. Bring the wire back to the centre and add four Delicas. 3 x 4mm pearls + 3 x Delicas + 6mm crystal and 3 x Delicas see Diagram 11. Add three Delicas and continue the large medallion through the Delicas to the side. Try to work through the surround in five segments. Thread on some pearls of 6mm and 3 x three Delicas and go back to the last bead on the crystal where you began the wire. Work through a number of beads to the wire to the right and cut the thread.

#### STEP FOURTEEN

Attach the large medallion with Nymo thread to the sieve like part of the brooch back. Reinforce them and on the second part of the brooch back to the wire to complete your Circle Medallion Brooch.

Kits are available through:

Maria George Pty Ltd Sydney Store  
102 King Street Newtown NSW 2042  
Phone 02 9516 0633

WN

this brooch! For details

see the Beads Techniques  
Brooch For beginner on  
pages 66 and 67

# PROJECT

## MATERIALS

20cm Chain with large links

19 bead cages

21 5mm jump rings

1 clasp

## BEADS

19 x 5mm Swarovski bicones

## TOOLS

Flat nose pliers

Length of finished piece  
20-22cm

## EARRINGS

### MATERIALS

2 x 2cm Chain (9 links per earring)

6 x bead cages

6 x 4mm jump rings

1 pair earring hooks

## BEADS

6 x Swarovski 5mm bicones

## Sweet crystal cages designed by Helen Everett

### DESIGNER'S NOTE

When buying chain, make sure the links in the chain are large enough to hold the jump rings. Chain with large links may need the bead cages to be positioned closer together.

### STEP ONE

Open a jump ring, attach to the end link in the chain, add on one half of the clasp and close the jump ring.

### STEP TWO

insert a 5mm crystal into a bead cage by closing you flat nose pliers and inserting them between two bars in the cage. Twist the pliers to gently pry apart the bars. Do this carefully a little at a time to ensure the bars don't break. Only a slight widening is required in allow a crystal to be pushed in. Squeeze the two bars closed. Repeat for all bead cages.

### STEP THREE

Open a jump ring, add a bead cage. Attach the jump ring to the third link from one of the chain and close the jump ring. Skip three links and add another bead cage to the fourth link. Continue until the bracelet reaches the correct length.

### STEP FOUR

Cut off excess chain two links from the last bead cage added. Use a jump ring to add on the other half of the clasp.

## EARRINGS

### STEP ONE

insert crystals into each bead cage as per step two for the bracelet instructions.

### STEP TWO

Open a jump ring, add on a bead cage, attach the jump ring to the end link in the chain and close the jump ring. Skip three links and add another bead cage to the fourth link. Skip three links and add the final bead cage to the last link on the opposite side of the chain in the middle cage. Chain the loop at the base of the earring hook, attach the chain and close the loop. Repeat for the other earring.

Kits are available in Gold or Nickel, cost is \$15 for the bracelet, \$6 for the earrings.

Contact Helen at [helen@aurorabeads.com.au](mailto:helen@aurorabeads.com.au)

Ph. 0414 642 639

Web: [www.aurorabeads.com.au](http://www.aurorabeads.com.au)

## WIN

this set! For details

turn our Beads Glorious

Beads 'On Picture' on

pages 66 and 67



*Crystal  
Page*





Almondine



## MATERIALS

Tiger Tail

6 x crimps

Pewter piece

## BEADS

8 x Crystal Octagon

4 x Cob Octagon

12 x coloured beads

8 x clear beads

Crystals

## TOOLS

Round nose pliers

Cutters

## KITS

Price is for the beads, octagons, wire and crimps, only. The \$10 kit contains fire polished glass with Swarovski crystal octagons, the \$21 kit is all Swarovski crystal beads and octagons. Kits cost less than if the items are bought individually.

Pewter pieces start at \$1.00 for seahorse, dolphins are \$4.00, the conk shell is \$8. Swarovski Crystal pieces 28mm starfish \$10, 28mm shell \$11.00

Windows are the eyes of a home. Make your home's eyes sparkle with this sun catcher from Bead and Crystal Heaven

### STEP ONE

Starting from the bottom of the sun catcher, feed a crimp onto the Tiger Tail, and let it sit about 7cm down the wire.

### STEP TWO

Feed the end of the wire through the crystal piece or whatever you choose to hang on the bottom. Gently bend back the end of the wire, and loop it through the crimp. Try not to crimp the wire as the ends are quite sharp.

### STEP THREE

Slide the crimp down closer to the crystal piece to adjust the size of the loop. The crimp should sit around 4.8mm away from the pewter piece.

### STEP FOUR

Before squashing the crimp with your pliers, ensure that the two strands of Tiger Tail are flat next to each other and are feed up, not twisted, for a neater finish. Crimp with your pliers.

### STEP FIVE

Feed onto the wire five of beads. Colour, clear colour, clear colour. Feed the beads to cover the short tail of wire at the crimp.

### STEP SIX

Feed onto the wire four of your octagons. Clear, clear, cob cob (with coated sides to the back) then clear.

### STEP SEVEN

Feed onto the wire your beads. Colour, clear colour, clear colour.

### STEP EIGHT

At the top of the pewter piece in the middle. Slide a crimp onto the wire up close to your last bead. Feed your pewter piece onto the

wire and up close to the crimp. If the pewter piece and/or crystal have a front and back ensure that both are facing the same way. Gently bend the wire, and loop it back into the crimp and up into the box. Two beads

### STEP NINE

Adjust the size of the loop you have just made so that it is about the same size as the loop you made when joining the crystal piece. Use your pliers to squash the crimp making sure that you have up the two strands of wire flat next to each other not twisted for a neater finish.

Use your wire cutters to cut off the excess wire, cutting as close as possible to the beads. Feed extra wire into the next bead.

### STEP TEN

Repeat Step 9 or the top half of the wire until

### STEP ELEVEN

Making the loop for your sun catcher to hang from. Carefully hold up the sun catcher to determine the desired length. Design Note: about 6-8cm of wire is the amount sufficient for hanging your sun catcher in most places.

The loop requires about 9cm. Cut wire 9cm longer than you want it to hang. Feed crimp onto wire and crimp about 18cm down the wire. Gently bend back the end of the wire, and loop it back into the crimp. Squash the crimp with the pliers.

### Kits available \$10 and \$21

**Bead and Crystal Heaven**  
16 Margraves Street,  
The Entrance North NSW 2261 Australia  
Ph 02 4333 3454  
Email: carol@beadandcrystalheaven.com.au



Our love  
Delight

## HEART BEAD

### MATERIALS

PMC Clay 0.3 grams

PMC Paste

PMS3 Syringe

Leather Necklace with fittings

## BEADS

Ceramic Heart Bead CB6026

## TOOLS

6 Playing Cards

Paint Brush

Stainless Steel Wire Brush

Burnisher Tool

Sandpaper 200

Liver of Sulphur

Badger Balm or Olive Oil

These ceramic bead projects will make your heart want to learn PMC. Just stunning work from Rhonda Winterton

## HEART BEAD

### STEP ONE

Holding the bead by using a toothpick or similar item, brush PMC paste over the entire ceramic bead, allow to dry.

### STEP TWO

Apply 5 to 6 coats of the paste to get sufficient coverage of size onto your bead. You must allow the paste to dry completely between coats.

### STEP THREE

Coat your work surface and your hands with either Badger Balm or olive oil. Design Note: This will stop the clay from sticking. Place your clay strip between two stacks of playing cards (three cards per stack) and roll clay flat.

### STEP FOUR

Rub some Badger Balm onto the surface of the flat clay and then press this side onto the textured side to get the required design for your bead.

### STEP FIVE

Brush a little of the paste onto the bead to apply the red clay section, place the textured clay piece, gently press to attach.

### STEP SIX

With the syringe, scroll a design around your front centre piece of the bead, then with a damp brush gently touch to ensure the syringe work is attached.

### STEP SEVEN

Completely dry the bead, then gently sand using 200 sandpaper mark or surface to remove too much paste. The bead can now be fired.

## STEPS FOR FINISHING BOTH BEADS

### STEP A

Smooth the surface of the fired bead with a stainless steel wire brush to transform the white surface into a mat finish.

### STEP B

Painting your bead by using Liver of Sulphur. Place a small pea size piece of liver of sulphur in one cup of hot water. Dip the bead into the solution. Design Note: You should remember that the longer the bead is in the solution the deeper the colouration. It is advisable to experiment by dipping for short periods, say one to two seconds, and checking the result. You can stop the reaction at any time by dipping the item into clean water.

### STEP C

Burnish the entire bead with a wire brush. Then burnish the scrolls and your front design area. This will highlight the raised areas and give them a high shine.

Kit \$119.50 (materials)

Rhonda Winterton

Ceramic Art Studio

Ph 07 3343 7377



Queen of  
Hearts





**HEXAGONAL BEAD PENDANT**  
MATER A.S.  
PMC3 To glaze Clay  
PMC Paste

PMC Syringe  
Leather Neckle with hittings

**BEADS**

Ceramic Hex Bead CB031

2 Black Beads

**TOOLS**  
6 Playing Cards

Point Brush  
Stainless Steel

Wire Brush

Brusher Tools

Sandpaper 1200

Liver oil Sulfu

Badger Balm or Olive Oil

### HEXAGONAL BEAD PENDANT

#### STEP ONE

Holding the bead by using a toothpick or similar tool, brush PMC paste over the entire ceramic bead, allow to dry.

#### STEP TWO

Apply 5 to 6 coats of the paste to get a smooth, even, shiny surface. Allow to dry between coats.

#### STEP THREE

Coat your work surface and your hands with either Badger Balm or olive oil.

Cut your lump clay into four equal pieces and return three to your pocket andresa. Place your clay between two stacks of playing cards (three cards per stack) and roll clay flat

#### STEP FOUR

Rub some Badger Balm onto the surface of the flat clay and roll it out to get a smooth, even surface. Cut the clay so that it will fit one of the faces of your hex bead.

#### STEP FIVE

Brush a little paste onto the bead where your design is to be placed, place the textured clay piece gently, press to attach.

#### STEP SIX

Repeat step 4 and 5 until you have alternating sides covered with the textured clay.

#### STEP SEVEN

Using syringe, apply lines vertically and horizontally on the sides of the hex bead with textured clay on. With the syringe, make small dots on where the lines cross. Then with a damp brush gently touch to ensure the syringe work is attached. Let Dry.

#### STEP EIGHT

With a toothpick or any tool and texture using the design you require for the front of your bead. Place a little of the paste where you want your design and press the clay gently onto the bead.

#### STEP NINE

Completely dry the bead, then fire. Follow steps A TO C finishing for both beads. Attach Silver beads to leather necklace by using a wrapped loop at the top.

**RR \$740.00 (materials).**

Rhonda Winterdon  
Ceramic Art Studio  
Ph 07 3343 7377

# PROJECT

## MATERIALS

2 x 44mm solid rings approx 3mm thick

8 x 31mm solid rings approx 3mm thick

1 x 25mm head pin

2 bead caps top and bottom of drop bead

3 x 15cm artific. wire 18 to 20gds

4 x 12cm artific. wire 18 to 20gds

32 x 8mm jump rings thick

14 x 10mm jump rings thick

1 swivel clip

## BEADS

3 x 40mm silver lined indigo glass disc

4 x 30mm silver lined indigo glass disc

1 x 30mm silver lined indigo glass drop

## TOOLS

Round nose pliers

Chain nose pliers

Cutters

Length of finished piece  
80cm approximately

Show off your shorts this summer with this glass disc belt  
Designed by Bead Bliss

### Step 1: [ ]

For the first disc, cut 1m of 18g wire. Thread 1 bead cap, 1 disc, 1 bead cap and 1 bead. Close wire.

### Step 2: [ ]

With 18g wire, make a wrapped loop approx 1cm from end. Thread 40mm indigo glass disc and link with a wrapped loop and wire. Repeat this until you have 6 beads and shorts with a middle section. Please note that it is easier for making a wrapped loop

to use 18g wire. Use 18g wire for head pins, 20g wire for beads and 18g wire for the drop bead. Use 18g wire for the large beads and 18g wire for the small beads. Use 18g wire for the large beads and 18g wire for the small beads. Use 18g wire for the drop bead small and 18g wire for the drop bead large.

### Step 3: [ ]

For the first disc, cut 1m of 18g wire. Thread 1 bead cap, 1 disc, 1 bead cap and 1 bead. Close wire.

Bead Bliss

Mard Thompson

990 Hunter Street Newcastle NSW  
02 4962 2277



# Indian Disc Belt



## MATERIALS

1 silver toggle clasp

1.8 metres of .014" 19 strand beading wire

2 x 2mm sterling silver tube crimp

2 x 4mm sterling silver crimp covers

## BEADS

Mokume Gane focal bead  
- approx 25mm diameter

140 x 8mm Japanese seed beads - Peridot rainbow AB

66 x 5mm Miyuki Japanese triangle seed beads - silver lined crystal

42 x 5mm Miyuki Japanese triangle seed beads - green lined topaz

40 x Peridot gemstone chips

160 x 3mm Czech firepolished round beads - Peridot AB

40 x 4mm Czech firepolished round beads - avocado

4 x freshwater white coin pearls

10 x 4mm round Peridot gemstone beads

6 x 3mm silver plated faceted spacer beads

8 x 5mm silver plated faceted spacer beads

2 x 6mm silver rondelle spacer beads (1.5-2mm hole)

## TOOLS

Wire cutters

Flat nose pliers/crimping pliers

6 x bead stoppers

Finished length of piece:  
Approximately 55-56cm

## Mokume Gane - a gentle Japanese art form to calm your spirit

Cut beading wire into three equal pieces approximately 60cm

## Strand 1

Place a bead stopper on one end of one 60cm piece. String 80 x 3mm Peridot AB firepolished beads, 1 x silver 6mm rondelle, the focal bead, 1 x silver 6mm rondelle, 80 x 3mm Peridot firepolished beads. Place bead stopper on end of wire

## Strand 2

Place bead stopper on end of second piece of beading wire. String 9 x avocado firepolished beads, 1 x 3mm silver faceted spacer, 12 x silver lined crystal triangles, 1 x 5mm silver faceted spacer, 10 x avocado firepolished beads, 1 x 3mm silver faceted spacer, 10 x 4mm Peridot round beads, 1 x 5mm silver faceted spacer, 1 x avocado firepolished bead,

2 x silver lined crystal triangles, 1 x avocado firepolished bead, 1 x 5mm silver faceted spacer, 10 x Peridot rounds, 1 x 3mm silver faceted bead, 8 x silver lined crystal triangles. Pass end of wire through the 6mm silver rondelle and through the pendant on strand one. Place bead stopper on the other end of wire, and then string the opposite side of that strand in the same order as first side, reversing the order. Place bead stopper on end of wire

## Strand 3

Place bead stopper on one end of the third piece of beading wire. String 4 x 8mm Peridot seed beads, 5 x Peridot chips, 3 x green triangle seed

beads, 16 x 8mm Peridot seed beads, 3 x green triangles, 5 x Peridot chips, 3 x green triangles, 11 x 8mm Peridot seed beads, 1 x freshwater pearl, 8 x 8mm Peridot seed beads, 3 x green triangles, 5 x Peridot chips, 3 x green triangles, 10 x 8mm Peridot seed beads. Pass end through the silver rondelle and through pendant from strand one. Place bead stopper on other end and complete opposite side to match reversing order of beads. Place bead stopper on end of strand.

## Finishing

Lay necklace on flat surface with bead stoppers in place, make sure that each of the three strands is equal length and is a number of beads if necessary. Thread three wires on one end through 2mm tube crimp bead, thread 1 x 3mm faceted spacer, loop through the toggle clasp and back through spacer and crimp bead. Crimp, trim excess wire. Cover crimp tube with crimp cover. Repeat on opposite side of the necklace.

## All materials available from:

Over the Rainbow

Polymer Clay &amp; Jewellery

PO Box 246, Mt Eliza, Vic 3930

Phone 03 5971 5502

Website: [www.polymerclay.com.au](http://www.polymerclay.com.au)Email: [heather@polymerclay.com.au](mailto:heather@polymerclay.com.au)

Watkins  
Ginger  
Necklace

Transparent  
Mokume Jane Woods

Mokume Gane or 'Accord Cise' Metal is a unique metal working technique that polymer clay artists have adopted. It produces one of the most stunning and beautiful effects when this method incorporates translucent clays and metallic foils.

1-189 Oct. 1961

Only combine a 5-line transport by and divide it so as to consist of 6 lines. Continue by needing four or five to make up one of the six pieces as follows:

Take a small slice from the resulting Sirloin Blend, score it a  $\frac{1}{4}$  in. deep, slice into five equal parts. Keep in a tray arranged in the same order as the 20 oz. sirloin.

the paper is the best paper for the purpose of this report but it is not well suited for the purpose of this report. The paper is not well suited for the purpose of this report because it is not well suited for the purpose of this report. The paper is not well suited for the purpose of this report because it is not well suited for the purpose of this report.



## TECHNIQUE

Start by mixing the base clay and then adding the various Mokume Gane colours in the order of the Skinner blend with the most yellow sheet on top. The top and bottom of the stock should be clay with no leaching.

Once your slab is covered in these balls flip it upside down quickly onto a small ceramic or glass tile. Using your fingers or a gentle push into the voids between the balls. What you want is a flat, rounded shape. This can be a small key, small ring, etc.

At this point it is good to let the lustre dry out overnight if possible and then flip it over.

Ensure your loaf is firmly anchored to your work surface. Using the tissue slicing blade carefully slice ultra-thin slices of clay from the top of the Mokume loaf and place them carefully onto the base of the tile you have just made to go them. This step may take a bit of time to take all the slices off the loaf, you may find it easier to place your tile over a small piece of paper and then slice the slices off the tile.

With your tile set in between the slices, repeat until the top of the loaf is flat.

## TECHNIQUE

Roll a round plump ball of clay using the transparent clay or otherwise translucent leftover clay put aside. Carefully arrange your Mokume Gane slices on this base.

If any large areas of metallic leaf are exposed to the surface it is a good idea to pot them with an ultra-thin fragment of transparent clay to give them protection.

Shape your bead into a smooth oval or any square, cube or whatever shape you would like for your bead. Use a flat head pin or a needle tool to bread onto a skewer and suspend on a baking tray.

Bake as per manufacturer's instructions, usually at 130 degrees Centigrade for 30 minutes. Remove after baking to cool.

Once cooled, gently sand the bead with sandpaper until smooth to the touch. Polish your bead with a soft cloth or piece of denim, or use a variable speed buffering machine with an unsharpened muslin.

Make your finished beads into a necklace, earrings, or a bracelet. Alternatively you can lay your slices onto a flat sheet of clay, roll flat and use this to cover objects such as tool handles or pens, or to make a brooch.



# PROJECT

## MATERIALS

2 metres cream suede

50cm strong thread,  
eg Irish linen

50cm fine thread to go  
through pearls

## BEADS

6 x shell pieces with a hole  
drilled

1 x Fire agate coin 30cm

1 x Fire agate round 20cm

6 x Fire agate round 10cm

12 x large hole pearls

6 x cream coin pearls

2 x Mother of Pearl buttons

## TOOLS

Sharp scissors

Length of finished piece:  
50cm or as desired

## WIN

this month! For details,

see our Beads Glorious

Beads Competition on

pages 66 and 67

Get back to nature with a arat designed by Kate She ton from Benedict House using a natural pieces, fibres and a pair of sc ssors

### DESIGNERS NOTE

You may collect your own shells. To dr holes in shells set the dr on a slow speed and dr very slowly + s recommended that shells be dr ed wet as mos shells g ill is dangerous + inhaled



Diagram 1

### STEP ONE

Slice both ends of suede to form a sharp point. Diagram 1

### STEP SIX

Repeat on the suede with the Fire Agate beads

### STEP EVEN

Repeat with the fine thread and coin pearls

### STEP EIGHT

Leave the excess thread as a feature, or trim neatly. Place clear nail polish on end knots

Kits available \$35 (note shell shapes may be different)

[www.beadadventures.com](http://www.beadadventures.com)

Benedict House

39 Isabella Street Queanbeyan NSW 2620  
02 6284 2868

Diagram 1

### STEP TWO

Thread large hole pearls on and space  
several centimetres apart

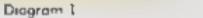


Diagram 2

### STEP THREE

Thread buttons on each end leaving 6cm of  
suede. Diagram 2



Diagram 3

### STEP FOUR

Cut the threads into 50cm lengths and re  
through the loop made on each button  
Diagram 3

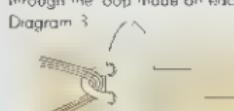
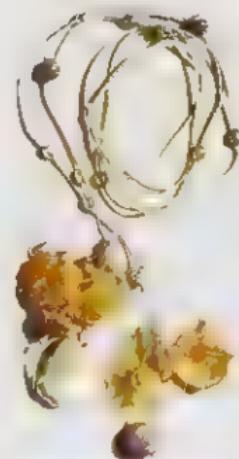


Diagram 4

### STEP FIVE

On each end thread the shells onto the Irish linen  
and keep in place with a knot. Diagram 4



All Natural  
Lariat



# Lily, Lady of Lampwork

WHAT HAPPENS WHEN YOU GIVE A BEAD TO A BIOTECHNOLOGIST?



immediately by the floral beads found, was amazed by just how beautiful beads could look!"

**HAVING HEARD BRIEFLY** about the history of Lily Dickson, I was definitely intrigued to find out more about his seemingly remarkable "metamorphosis" and discovered a remarkable process that such a man is capable of when wasp was on the scene again.

He managed to squeeze in a spot to speak with Lily the day before she was due to fly to Sydney to show off her wares at the Sydney Bead and Gem Show.

So how did it go?

"Well, I had trouble getting my postgrads to agree in time to know about being a guest to speak in the cancer side of cancer research. After six and a half years, I do like to have my children, James, 16, and Jessica, 14, along. When Jessica was nearly 12, I made a rose scrying lampwork

crystal, a rose with a center of

beading. I have always been interested in glass art, in particular, in watching the processes of glass blowing."

However, in 2003, when Jessica was in full year 11 at my local bank to work with her cells and molecules, "in one day she somehow stumbled upon lampwork beads when flicking through eBay on the internet," was immediately drawn over by the floral beads and was amazed by just how beautiful beads could look."

Early on, I started buying beads simply for her to play with, was 9, and a few years later her husband Mark began encouraging her to try biotechnology, so I got Yorking some of her own. "I didn't waste any time, bought my first Ho Head machine in 2003 and started making myself simple pendants."



After three months Lily had designed from the previous professor's work a ~~new~~ <sup>revised</sup> linked back design with a row of 1000 rock blocks adding to a dry area of water. She saw a lot of potential in the project and was used to working on her own in my studio. She had the confidence and the ability to take charge of her own work. She had a lot of ideas and her own style. She had a good sense of design and I was very impressed with her work. I recommended her to the university and she was accepted into the program. She graduated with a degree in Interior Design and has since gone on to work for a local architectural firm. She has also started her own interior design business and has received many awards for her work. She is currently working on a project for a local hotel and is very excited about the opportunity. I am very proud of her and her accomplishments.

The next month saw Lyle Young go to  
spend only a short time at Murano. The  
centuries old glassmaker had no idea what was  
coming along with a glassblower he had ordered  
by the venerable Republic to construct  
a modern glass kiln for his workshop.  
The first time he visited the glass  
factory he was struck by the  
size of the kiln and the  
size of the glassblowers  
and the size of the  
kiln. The  
kiln was  
huge. At the  
bottom of the  
kiln were  
large blocks of  
white

"A service like eBay, however, can give you great international exposure, particularly with something like lampwork beads, which weren't yet very well known in Australia," says Lily.



Italian glass bead design hasn't evolved much, preferring to stay with a certain style, and they tend to concentrate more on glass blowing than jewellery making. Nonetheless, the artisans of Murano still produce some spectacular contemporary glass artworks.

... a teacher, and the American  
teachers I've met in Italy, was the designer of  
the original Conna Bead Stamp (CBS) lent  
to me. It is called because of its close  
resemblance to, well, a pentagon.

"Lentils lota ly change the 'canvas' the  
design can be applied to and the wearer  
is no better strain to flatter shape as it is  
more comfortable when worn as a bracelet  
or necklace."

Alas it was here that *Lily* discovered her love of *lentils*. She developed a technique to create an encased lentil with no distortion straight away and this has certainly become her 'signature bead'. So much so that examples of her work are featured on two international websites - *Carina's* site [www.carinasbeads.com](http://www.carinasbeads.com) which has a sneak preview of her new book *Spotlight on Flora's*, *conta* as a gorgeous 'encased floral lentil' of *Lily's*, and [www.3d-bead.com](http://www.3d-bead.com) which shows a special star-shaped lentil.

By the time Lily returned home to Australia unloading in the beading store, a complete short months between July and December, the *Beading* and *Beading & Quilting* and the few *Beading* magazines leap onto the market a beader's dream!

And not to be the dole and do  
another best cro Gem Show that the n  
Sydney ~~was~~ was unseed a n d d'ference  
n p b in reception. "People were now  
e a t y t y, I know who  
very n u c k y, a n d t h e y h style  
e a t y t y, a n d t h e y h style

For the first time in the history of the world, the  
whole of the human race is now united in a common  
bond of brotherhood, and the world is now  
one great family.

embarking on another overseas adventure  
"I'm the sort of person who's serious and  
passionate about what I do (and I am also  
very happy to support my husband  
when he's away from me when I am away  
and I always try to develop my skills when an  
opportunity comes my way."

So, in May last year, she was jetsetting off to America to take part in a ten day class extravaganza where she's from various works by the greats like Beethoven, Mendelssohn, Brahms, etc. She's been working hard and I think she's doing really well. Dushin in particular uses amazing dynamics and I think she's going to be a great pianist.

Andrea Guanno and Michael Bailey made  
regarded organic-style beads, along with  
their use of silver and gold. "I was especially

During this unbelievably action packed trip she also learnt about using borosilicate



She can vary her beads Pyrex, from a plain, simple bead to a more complex, textured bead. Her own work is often a look of something that has been collected from around the world. "I like to use things that are natural and have a history to them," she says. "I like to use things that are natural and have a history to them."

Specific skills such as mosaicing florals and cigar ashtrays in Christie's CC studio. "The pieces are small so it's easier for everyone to get involved," she says.

Her CC studio is located in the Wollongong area.

"I really like working with glass," says Toubi. "It's a skill that I'm very interested in. I think it's great for my energy and my work is

A second trip to the island of Murano this summer!

**OPEN ONLINE SHOPPING**  
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glass from venice, silver from india,  
 lapis lazuli from chile, pearls from china

**Benedict House**  
 39 Isabelia Street  
 Queanbeyan NSW 2620

tel. 02 6241 2418  
[www.benedicthouse.com.au](http://www.benedicthouse.com.au)  
 Open Wednesday-Sunday 10am to 5pm

# PROJECT

## MATERIALS

1 vintage dragonfly button  
with metal beads

Topaz topaz

Pewter antique gold daisy  
beads

4x1mm jump rings gold  
plated

20 30cm 11inches chain gold  
plated

22ga artistic wire burnt  
brown

1 pewter antique gold toggle  
clasp

## BEADS

2 x Swarovski 5040 H  
Colorado topaz crystals

2 x 5x16mm smoky topaz  
daggers

6 x 10mm topaz topaz  
diamonds tubes

2 x 6mm rosehead ate  
polished Czech crystals

4 x 6mm Swarovski crystals  
copper

## TOOLS

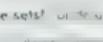
Chain nose pliers

Round nose pliers

Cutters

Length of finished piece  
45-50cm or as desired

## WIN

These sets!   
ee... oo... oo... oo...  
aa... oo... oo... oo...  
uu... oo... oo... oo...

Number 66 - 6



Using vintage buttons and crystals makes these statement style  
to impress, by Wishwear beads

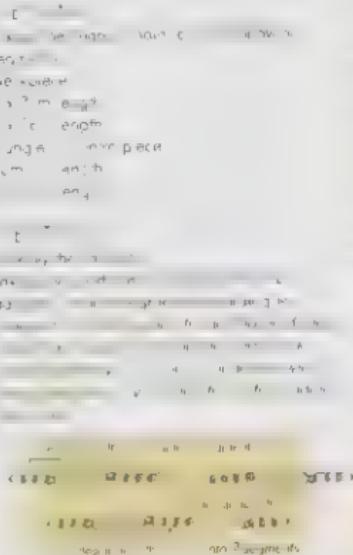


Diagram 1

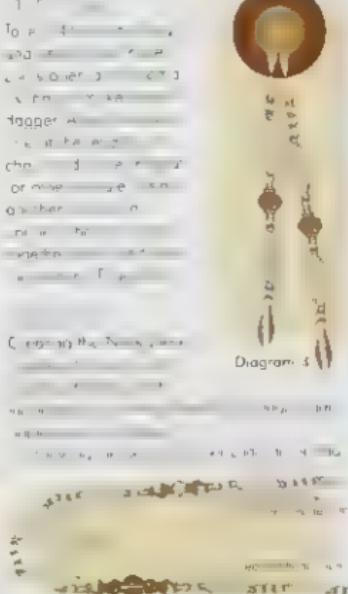


Diagram 2



Diagram 3

From the vintage dragonfly button, it will be required to wrap the wire around the button as required. If required, it will be necessary to add the extra wire to the middle wire pieces in order to do this.

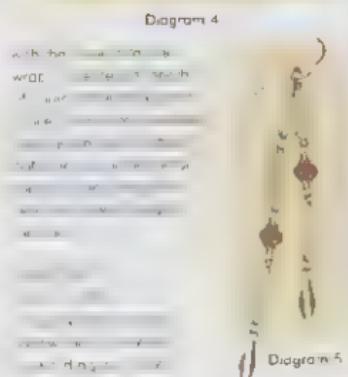


Diagram 4

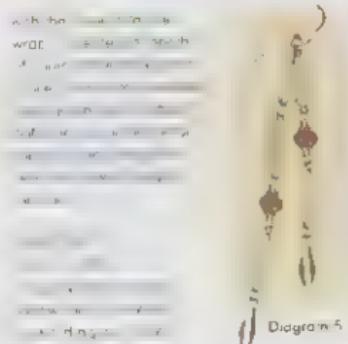


Diagram 5



Beads  
Buttons

## EARRINGS

### MATERIALS

1 pair 14kt gold filled ear wires

10cm gold plated filigree chain

Gold plated 4mm jump rings

22ga artisic wire burnt brown

## BEADS

4 x 8mm Swarovski 5040  
donuts light colored topaz

4 x 5x 6mm smoky topaz  
glass daggers

## TEAL BUTTON NECKLACE

### MATERIALS

vintage button tulip design  
in teal

Pewter daisy spacers 4.1mm

2 x 2mm tube crimp gold plated

2m blue 4x4.7 strand Tiger Tail

Pewter antique gold toggle clasp

2 x gold plated Charoite ends

2 x pewter leaves gold plated

## BEADS

2 x 8mm Swarovski 5040  
Fox opal donuts

4 x 4mm gold plated  
filigree balls

6 x 6mm Swarovski  
indicolite bicone crystals

4 x 8mm antique style  
triangles teal

6 x 4mm Swarovski bicones  
crystal copper

4 x 8mm Czech fire polish  
crystals emerald half copper

2 x 8mm Swarovski 5040  
crystal copper donuts



Complete the beads then hang a smoky topaz dagger from the end of the chain using a crimp ring. Connect the two pieces of chain to the earing wire and close. Diagram 5



Diagram 5

## TEAL BUTTON NECKLACE

### STEP ONE

#### Making the dangle

Cut ap, approximately 5cm of 4x4.7 Tiger Tail

thread through the bottom shank of the teal button

4x4.7. Squeeze a crimp onto both strands

bring ng close to the shank, close crimp

Thread on beads including a crystal copper

triangle, 6mm teal and teal donut

in Pewter, onto both strands according

to the design in Diagram 6. Crimp the two

pieces separately so that  
one hangs lower than  
the other



Diagram 6

### STEP TWO

Take by one, add a  
crimp onto the ends of  
the strands. Next, take  
a crimp you placed in  
the second part of Step  
2 and thread on  
one of the gold pewter  
daggers and bring the  
Tiger Tail back through  
the crimp. Pull tight

also, make sure to let them have some dangle.  
Make sure the bath flowers are facing  
towards before you crimp. Diagram 7

### STEP THREE

#### Making the neck piece

Cut the two pieces of Tiger Tail

about 10cm long and

thread through the metal

shank and shank of the

beads following Diagram

8. Once all the beads are

on crimp tightly, repeat

for the other side of the

necklace. This will form

the first braided section of

the necklace just above

the button. Once this has

been completed crimp

again about 4.6cm above

the first section and then

thread on the beads and

crimp tightly to make sure

Diagram 8



Diagram 8

## STEP FOUR

Stringing on the desired length needs to place a crimp of about 2 mm less on each side. String Chamilia beads up on the head wire then a lamp work in the middle. Then crimp the two sides together capping the crimp and gluing the logline assembly to the look. (Diagram 9)



Diagram 9

## STEP FIVE

Trim to size. Tilt tail and head through eye of the head wire. Slide a crimp onto

both sides of the Ti-Tail tail. Add 10-12 pcs of a head wire loop or beads on one Step 1 neck piece making 16 long 2 and 16 leaves as per Step 2.

Repeat on the other side. Glue the beads to the head wire and crimp onto the eye.

Kits available through the website and the retail store.

Louise Jensen

Wishware Beads Burbury

Phone 08 9721 6566

[info@wishwarebeads.com.au](mailto:info@wishwarebeads.com.au)

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## EARRINGS

### MATERIALS

4 x gold leaf dangling antique pewter

Pewter spacers antique gold 4x1mm

Blue Tiger Tail 4x27 strand x 1m  
pair 14kt gold filled  
earring wires

## BEADS

4 x 8mm Swarovski 5040

Pair for opal diamonds

4 x 8mm Swarovski incomes  
india blue

4 x 4mm Swarovski incomes  
crystal copper

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# PROJECT

## MATERIALS

40m Black Synthetic Cord  
2 x End Tidy Silver  
2 x Large Jump Rings Silver  
1 x Small Parrot Clasp Silver  
4m x Beading Thread Tan

## BEADS

5gm x Size 8 Matsuno Seed Beads Violet AB

5gm x Size 8 Matsuno Seed Beads Green

6 x Tibetan Silver Lapis Beads

## TOOLS

Beading needle

Sissors

Craft glue

Length of finished piece  
40-45cm

Experiment with making your own beaded beads using brick stitch. Designed by Karen for Angel Dreams.

### STEP ONE

Following Brick Stitch instructions and using 7 seed beads in start row, make 2 small beads. See diagram 1.

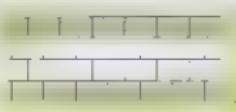


Diagram 1

### STEP TWO

Following brick stitch instructions and using 7 seed beads in start row, make 2 medium beads. See diagram 2.



Diagram 2

### STEP THREE

Following brick stitch instructions and using 7 seed beads in start row, make 1 bead to centre. See diagram 3.



Diagram 3

### STEP FOUR

Construction for all beads.

Fold the bead so that the uneven edges match up. Zig-zag stitch the sides together. Knot together here, you begin with and the last you finished with. To finish off stitch each to individually through 2 beads leaving a small loop before the first bead. Dab with craft glue and pull the way through. When glue is dry, trim.

### STEP FIVE

Necklace construction.

Place end tidy on one section of synthetic cord. Starting with T begin silver bead. Thread brick stitch beads onto synthetic cord using small, medium, centre, medium and small brick bead ordering with T, then 4 var beads, ending with T, then silver bead. Finish by placing end tidy on cord ends using jump rings. Pierce the end beads of cord one with parrot clasp. See Diagram 4.

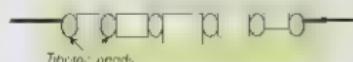


Diagram 4

## BRICK STITCH INSTRUCTIONS

### STEP ONE

Thread Bead Needle with beading thread 75cm to 1m. Thread 2 beads. Go back and pull both of these beads in the same direction so that the beads sit together side by side.

### STEP TWO

Add third bead and pass through the second bead again from top to bottom. Bring the thread up through the third bead from bottom to top.

*Ratana*

Summetime  
Sparkle



Summetime  
Sparkle





### STEP THREE

Continue adding one bead at a time until you have the desired number. Then zig-zag back through the row. This will tighten the first row and make it more secure. See Diagram 5.



Diagram 5

### STEP FOUR

Start the second row by adding two beads and passing the thread under the thread that connects the first and second bead beads on the first row. Then thread up through the second bead.



Diagram 6

### STEP FIVE

Add a third bead and pass the thread under the thread that connects the second and third bead on the first row. Come up through the third bead and add another bead. Continue this until you have the same number of beads on the second row as on the first.

### STEP SIX

Repeat Step 4 to start the third and any other rows. The end result should look like the Diagram 7.



Diagram 7

### Crystal Park

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[www.crystalpark.com.au](http://www.crystalpark.com.au)

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**MATERIALS**

Toggle clasp

80cm x 28ga wire

**BEADS**

17 x 15mm leaves with top hole

10 x 16mm flowers with centre hole mixed colours

10 x black seed beads

**TOOLS**

Wire cutters

Round nosed pliers

Length of finished piece  
18.19cm**EARRINGS****MATERIALS**

Pair earring hooks

2 x 30cm 28ga wire

**BEADS**

6 x 5mm leaves with hole on top

4 x 6mm flowers with centre hole

4 x black seed beads

**Flowers and leaves to remind you of a Summer's day from Ade aide Beads**

1

Using 80cm x wire, break loop at t-bar  
end leaving approx 1cm of wire. Twist  
1cm of wire firmly to attach

T

Thread a leaf on the wire, take the leaf to the  
t-bar toggle, to secure the leaf bead thread  
the wire back through the leaf again. Repeat  
this step one more time. Total of 2 leaves

Thread wire through the back of the flower  
bead to the front and thread on 1 black seed  
bead, take the wire and now thread through  
the centre to the back. Design Tip: Make sure  
the seed beads are brought taught

Thread a leaf bead on the wire and take it  
to the flower, bring the wire back around the  
leaf and through the hole again, slide the  
bead close to the flower.

Thread through the back of a flower bead  
and one small black bead with the wire  
and take it to the threaded leaves. Bring  
the wire back through the flower and slide  
bead in tight

Diagram 1

Repeat steps 2-5 total of 5 times

Loop each of the 10 flowers as before  
thread wire through the O ring on toggle  
and slide on the leaf beads, fold wire and  
twist twice firmly around to secure toggle. Cut  
excess wire.





Flowers of  
Summer



can of wire and twist wire to hold

The egg is now through back of the flower to the fruit and threads of a slender seed stand a



### QUESTION 3

Take the wire & thread & pull the wire  
centre of the flower & draw the flower heads up  
close to the seed head.



Diagram 3

There are a few  
secrets to keep this  
model in peak form  
and it's quite easy.  
Start with  
the right  
soil mix.  
The soil  
should be  
loamy, with  
an equal  
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**MATERIALS**

30cm flexible beading wire

Toggie clasp

6 x crimp

2 x 50mm earring  
(for earrings)46 x 50mm thin headpins  
(for earrings)

2 x earhools (for earrings)

**BEADS**3 x 20-30mm large  
feature beads12 x 8mm assorted glass  
cube beads (2 for Earrings)2 x 8mm glass round beads  
(2 for Earrings)12 x 8mm round glass pearls  
(2 for Earrings)

12 x 8mm glass bicones

5g x 80 or 60 seed beads

**TOOLS**

Round nose pliers

Chain nose pliers

Side cutters

Length of finished piece  
18-20cm or desired length

The smaller wrapped beads spin around the feature beads, like small moons in this design by Bead Street

**STEP ONE**

Wire wrap 10 each of the first four glass cube beads and glass round beads onto the headpin. Make sure the headpins are so your seed beads act as a stopper to prevent the headpin from sliding through the beads. The seed beads may also be used or discarded at this stage.



Diagram 1

**STEP TWO**

Sing the flexible beading wire, thread 1 x large headpin, 1 x 8mm glass bead, 1 x each of the four wire wrapped beads, 1 x medium glass bead, 1 x each of 10 flexible wire wrapped beads, 1 x round glass bead, then 1 x each of the four wire wrapped beads, 1 x glass round bead.

**STEP THREE**

Repeat step 3

**STEP FOUR**

Thread on the last large feature bead. On the end of the flexible wire, add 1 x glass round bead, 1 x crimp tube, 1 x glass round bead, 1 x crimp tube, 1 x glass round bead, 1 x crimp tube, 1 x seed bead, 1 x crimp tube, 1 x seed bead, 1 x crimp tube. Thread on one pair of large eye clasp, take the flexible wire, and wire back track it on the three crimp beads and the beads in between. Squeeze the crimp tube firmly with the help of the nose pliers.

**STEP FIVE**

For the final end, thread the second set of the toggie, feed the hex beading wire into the headpin, then crimp and heads on. Squeeze the crimp and heads slowly down on the previously finished end to close them. Check any gaps on the flexible beading wire, if any are found, strip the coating off the flexible beading wire. Once the gaps have been removed, squeeze the crimp firmly and trim off any excess flexible beading wire.





*Galaxy  
Cluster*



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turquoise

f h f

the wire wrapped heads. To do this, place the head of the screwdriver on the wire and turn it clockwise to the earhook.

### Broad Street

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ACT 2609

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An advertisement for Cosmic Beads. At the top, the word 'COSMIC BEADS' is written in a stylized font inside an oval. Below it is a large clock face with a beaded bezel. To the right is a circular inset showing a close-up of a beaded bracelet. The text 'in stock' is written across the center of the clock face. Below the clock, the text 'Gemstone Beads', 'Freshwater Pearls', 'Sterling Silver', 'Huge range of clasps', and 'and lots more' is listed. At the bottom, there is a photo of a woman wearing a beaded necklace, and the text 'Jo Miller' and the phone number '08 8252 2340 / 08 8251 0255' along with the website 'www.cosmicbeads.com.au'. The background features a warm, orange-toned gradient.

A photograph of a magazine cover for 'The Craft Store'. The cover features a woman standing in a well-lit craft room filled with shelves of supplies. The title 'The Craft Store' is at the top, and the website 'www.thecraftstore.com.au' is prominently displayed at the bottom. The background is a warm, yellowish-green color.

# Getting Started

CROCHET WITH WIRE INSTRUCTIONS BY DANGLEY BITS AND THINGS

## TOOLS FOR CROCHET

### Crochet Hooks

These are wire cylinders of different sizes. Use cutters to make the wire into the shape of a hook. There are 6 sizes in standard metric of 3mm, 4mm, 5mm, 6mm, 8mm and 10mm. You can make your own by using the correct size of wire and bending it into a hook. You can buy wire from a craft or wire crochet and the wire having a bit of grip or plastic wood hook.

Sizes are indicated either by a number or letter.

Also keep in mind there are differences between the JSA sizing and the UK sizing.

The new 'grip' hooks with wire grip can be good for leverage when working with heavy wire, although this does come down to personal preference.

Below is a modified size in millimetre equivalent, although you may find variances from manufacturer to manufacturer.

### CLAW N NOSE PIERS

These pliers look just like ordinary pliers, yet the inside surface grip has no teeth. It is smooth. Used for attaching findings, wire wrapping plus finishing off pieces.

Size	mm equivalent
B	2.25
C	2.75
D	3.25
E	4
F	3.75
G	4.25
H	4.50
I	5
J	5.00

Size	mm equivalent
	2.75
2	2.25
3	2.0
4	1.67
5	1.90
7	6.5

### WIRE CUTTERS

The cutting edge has flat sides and an angled side. Using the angled side towards work will give an angled cut. See chart 1 and 2. Placing the flat side towards work gives a straight cut.

Safety glasses should be worn when cutting wire, to prevent injury.

### NYLON JAW PIERS

These pliers have nylon covered jaws. Used to straighten smoothly kinked or twisted wire. The nylon on the pliers assists in preventing marking of the wire.

### ROLLING PIN / BAKERS ROLLING PIN

You may come across crochet pieces, patterns that require 'blocking' to strengthen them. Using a rolling pin on a flat surface covered with paper works fine. Only gentle pressure is needed when rolling in the direction of the crochet.





## WIRE

Circle again due to differences between the Brown and Sharpe and Standard Wire (a version of Gauges to 100 meters there can be some variation until one becomes familiar with the Gauges). Monetete's Artistic wire is usually found in gauges in stores.

Crochet wire uses wire gauges 26 to 34 wire.

The most common used in wire crochet patterns you will find to be 28g to 30g.

## HINT

Begin with 28-gauge wire and crochet hook 2mm then PRACTICE, PLAY and have fun before beginning a project you have never crocheted before.

Crochet with Beads and things

All beads must be pre strung on the wire before commencing to crochet. Most patterns will indicate the numbers required and if random or repeating threading. Simply add the beads and let them slide down the wire. Note: Be aware of pulling wire. If a large number of beads is required once threaded onto wire gently wrap back around spool, unwinding as required.

When commencing to crochet have a small number approximately 30cm from the working area, this makes it easy to work and reach for the beads to bring up and crochet.

## FASTENING OFF

- Cut wire leaving a length of weave back through the work and attach closure.
- Attach closure using the length of wire.
- Weave the wire into a bead a couple of times and cut the wire close to where it comes out of the bead.
- Always check to make sure you are cutting the right wire after finishing the work.
- Weaving the ends back into the work will give the pieces a structural integrity and a polished finish.

## WIRE DOESN'T STRETCH LIKE YARNS

Universal Abbreviations found in Crochet patterns are Chart 3

## PATTERN SKILL LEVELS

### Beginner

use basic stitches with simple shaping

### Easy

1st basic stitches, repetitive stitch patterns, simple shaping, firsting and may have simple colour changes.

### Intermediate

use variety of techniques increasing in complexity to the easy

### Experienced

involve intricate stitch patterns, techniques and dimensions

beg	Begin/beginning	RS	Right Side
Bl	Back loop	sc	Single crochet
ch st	chain	sp	Skip
cont	Continue	sl st	Slip stitch
dr	Double crochet	sp	Space
Fr	Front loop	st(s)	Stich(es)
fol	Follow on	"	To beg back loop
hdc	Half double crochet	WS	Wrong side
rem	Remaining stitches	yo	Yarn over hook
rep	Repeat		

## STEP FOUR

Round nose pliers

Flat nose pliers

Wire Cutters

1 x 1" Head Pin  
1 x 1" Parrot Clasp  
1 x 1" Leather Cord  
1 x 9" Loop Pendant, Silver

1 x Head Pins, Silver  
3 x Jump Rings, Large  
Silver  
1 x Parrot Clasp, Silver  
2 x Leather Cords, Silver  
50cm x Cord

10 x 6mm Bicone  
Imperial  
Glass, Sapphine  
10 x 4mm Bicone  
Imperial  
Glass, Topaz

## 2 HEART PHONE TAG MATERIALS

1 x Tibetan Silver Heart  
Charm

20cm x 22 gauge Artistic Wire

1 x Phone Tag

## BEADS

2 x 6mm Swarovski Pearl  
Light Blue

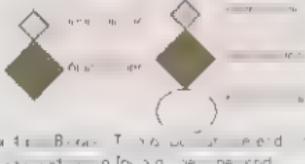
1 x 8mm Swarovski Pearl  
Light Blue

1 x 6mm Swarovski Bicone  
Caribbean Blue Opal

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Open Head Pin, 1" long  
1 x 1" Head Pin  
1 x 1" Parrot Clasp  
1 x 9" Loop Pendant, Silver

Open Head Pin, 1" long  
1 x 1" Head Pin  
1 x 1" Parrot Clasp  
1 x 9" Loop Pendant, Silver



## STEP FOUR

Close the head pin to Head Pin. Using round nose pliers work the Head Pin to open. Cut the wire so it is compressed in the middle.

## 2 HEART PHONE TAG

### STEP ONE

Take 1 x 8" Head Pin, 22 gauge wire. Take a wrapped loop on the end. At the working end wrap the wire twice. At the working end wrap the wire twice. Create a wrapped end at the other end of the wire.

Take 1 x 6" Head Pin, 22 gauge wire. Take a wrapped loop on the end. At the working end wrap the wire twice. Create a wrapped end at the other end of the wire.



On the opposite side to the hanging loop, Attach this to the pendant. The single made in Step 4. At the working end wrap the wire twice. Create a wrapped end at the other end of the wire.

Another jump ring is attached to the pendant. The pendant is now

## STEP SIX

Attach leather cord to wire end of the cord. Attach a Jump Ring to one of these and a Jump Ring and Parrot Clasp to the other.

Take 1 x 6" Head Pin, 22 gauge wire. Take a wrapped loop on the end. At the working end wrap the wire twice. Create a wrapped end at the other end of the wire.

These 3 beads. Design note: After making the loop, but before wrapping it, slip the Phone Tag onto the wire.





### 3. SHABBY CHIC ANKLET

#### MATERIALS

30cm Tigertail

2 x Crimps – Silver

1 x Barrel Clasp – Silver

#### BEADS

12 x 6mm Round Imperial Glass – Lilac

3gms x 8/0 Matsuno Seed Bead – Lilac

3gms x 12/0 Matsuno Seed Bead – Green

### 3. SHABBY CHIC ANKLET

#### STEP ONE

Thread 1 x Crimp and 1 Barrel Clasp onto 30cm length of Tigertail. Thread end of Tigertail back through the crimp to form a loop for the clasp, and close the crimp.

#### STEP TWO

Thread 8 Seed Beads onto Tigertail, alternating between Lavender and Green. Thread on 1 6mm Round Imperial Glass – Lilac.

#### STEP THREE

Repeat Step 2 until you have the desired length.



#### STEP FOUR

Repeat Step 1 at the other end of the anklet to finish off.

### 4. THREE RING FLOWER NECKLACE

#### MATERIALS

3 x Flower Rings – Silver

40cm Chain – Silver

7 x Large Jump Rings – Silver

1 x Eye Pin – Silver

1 x Triangular Jump Ring – Silver

1 x Lobster Clasp – Silver

#### BEADS

1 x Preciosa – Amethyst Teardrop Crystal

1 x 6mm Czech Fire Glass – Amethyst

### 4. THREE RING FLOWER NECKLACE

#### STEP ONE

Using large silver Jump Rings, join the 3 x Flower Rings together. Refer to Diagram.

#### STEP TWO

Attach Chain jump rings on flower rings to desired length. On each section of chain, attach 1 x large Jump Ring. Add 1 Parrot Clasp to one of these Jump Rings.

### 5. CLOVER CUBE BRACELET

#### STEP ONE

Turn a loop at end of wire. Onto length of 20 gauge wire thread 1 Tibetan Silver Spacer, 1 Bmm Cube Bead, 1 Tibetan Silver Spacer. Trim excess wire; turn another loop. Repeat three more times.

#### BEADS

4 x 8mm Imperial Glass Cube – Chrysoprase

4 x Eros Shell Bead – Peridot

### 5. CLOVER CUBE BRACELET

#### STEP ONE

Turn a loop at end of wire. Onto length of 20 gauge wire thread 1 Tibetan Silver Spacer, 1 Bmm Cube Bead, 1 Tibetan Silver Spacer. Trim excess wire; turn another loop. Repeat three more times.



#### STEP THREE

Thread 6mm Fire Glass bead onto an Eye Pin. Trim excess and turn a loop.

Attach one loop to the bottom Flower Ring. Thread 1 x triangular Jump Ring through the other loop. Attach Teardrop Crystal and close triangular Jump Ring.



#### STEP TWO

Repeat Step 1, substituting Eros shell beads for Bmm Cubes.

#### STEP THREE

Join all eight components together, alternating beads.

#### STEP FOUR

Attach 1 large Jump Ring to each end and 1 x Parrot Clasp to one of these Jump Rings.

## 6. BUTTON HAIR CLIP

### MATERIALS

Hair clip - Silver

1.5m 26 gauge Artistic Wire  
— Silver

### BUTTONS

4 x 2cm Round Buttons

4 x 1.5cm Round Buttons

3 x 1.5cm Oval Buttons

## 6. BUTTON HAIR CLIP

### STEP ONE

Remove curved piece from clip. Wrap 1.5m x 26 gauge wire through the hole in one end of the clip three times to secure it. Bring wire to the top of the clip and thread through one hole in a big round button and then one hole in a small round button. Take the wire back down through the other hole in the small button and then the other hole in the big button. Keeping everything tight and buttons lined up, wrap wire twice around the clip.

### STEP TWO

Repeat this three more times with the buttons, spacing them evenly along the clip. At the other end, wrap wire once through the hole in



the clip and bring wire to the top of the clip. Wrap twice around the clip until you reach the gap between the buttons. Thread on 1 x oval button. Wrap wire to the next gap and thread another oval button.

Repeat once more and secure wire at the other end of the clip by wrapping through the hole in the clip twice.

## 7. ANGEL KEYRING

### MATERIALS

1 x Angel Pewter Piece

1 x Head Pin — Silver

1 x 22 gauge wire — Silver

1 x Keyring

### BEADS

1 x 6mm Swarovski Pearl  
— Burgundy

1 x 10mm Swarovski Pearl  
— Burgundy

## 7. ANGEL KEYRING

### STEP ONE

Thread 1 x 6mm Pearl onto 22 gauge wire. Create a wrapped loop at one end. *Design note: After turning the loop but before wrapping it, slip the loop onto the small ring on the Keyring.*

### STEP TWO

Create a wrapped loop at the other end of the 6mm pearls. *Design note: After turning the loop but before wrapping it, slip the loop onto the top loop of the Pewter piece.*

### STEP THREE

Thread 1 x 10mm Pearl onto a head pin. Create a wrapped loop. *Design note: After turning the loop but before wrapping it, slip the loop onto the bottom loop of the Pewter piece.*





**10. FAIRY EARRINGS**  
**MATERIALS**  
2 x Fairy Pewter Pieces  
2 x Earring Hooks - Silver  
2 x Head Pins - Silver



### BEADS

2 x 6mm Swarovski Bicones  
- Rose

### WIN

these items!

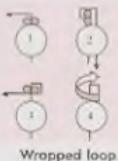
For details see our

Beads Glorious Beads

Competitions on pages  
66 and 67.

### 10. FAIRY EARRINGS STEP ONE

Onto a head pin, thread 1 6mm Bicone. Turn a wrapped loop. Design note: After you have made the loop, but before you wrap it, slip it onto the bottom loop on the Fairy.



Wrapped loop

### STEP TWO

Attach Earring to top loop on the Fairy.  
Repeat for second earring.



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